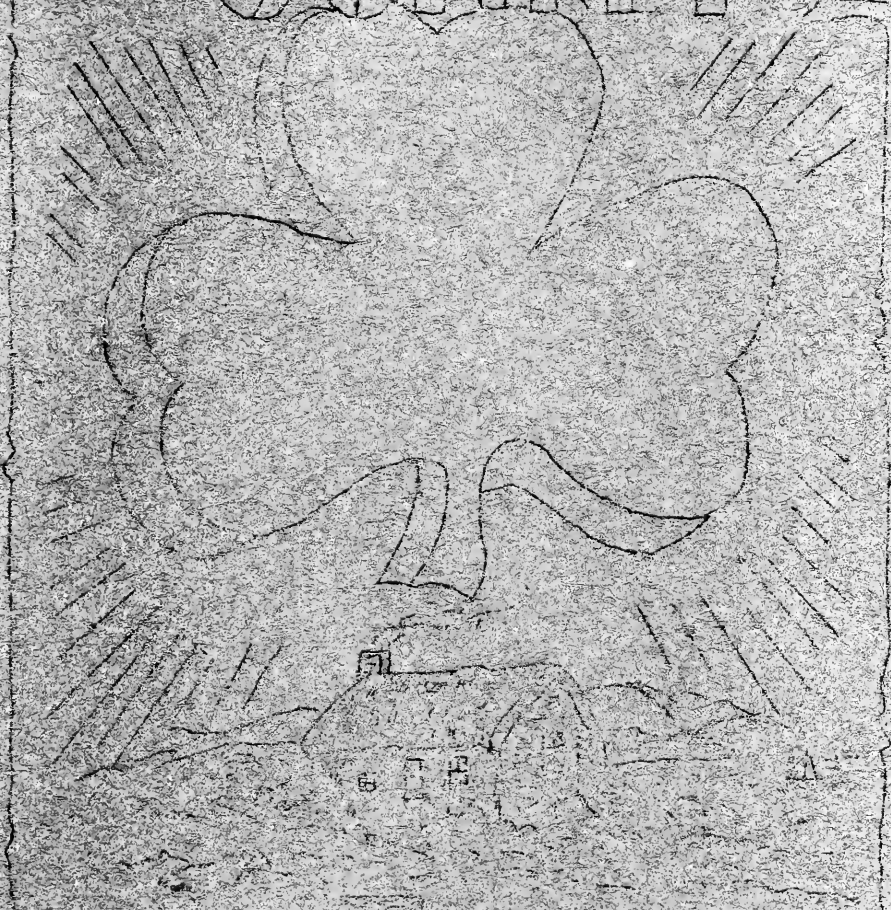


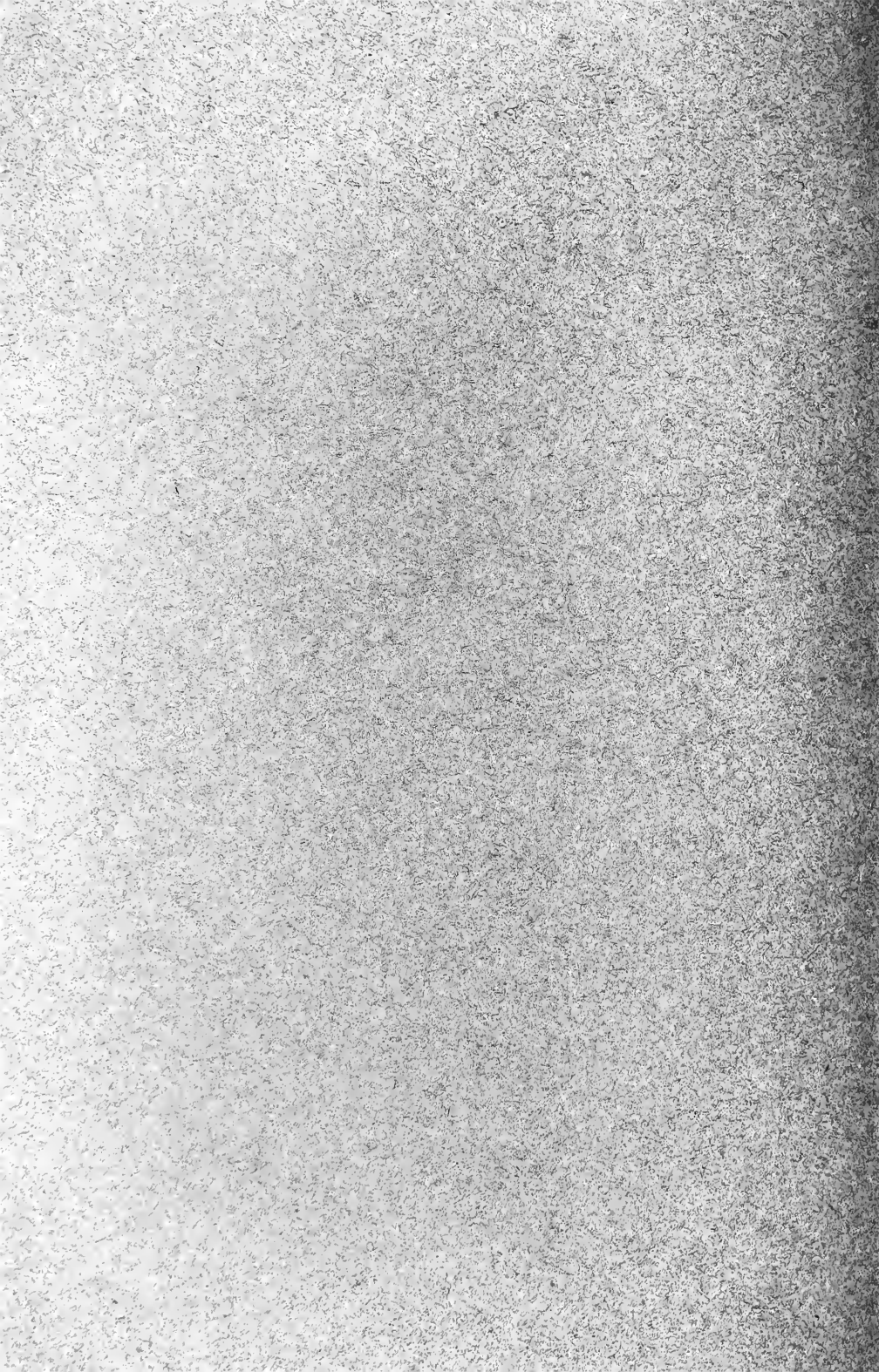
NORTHERN JUNKET

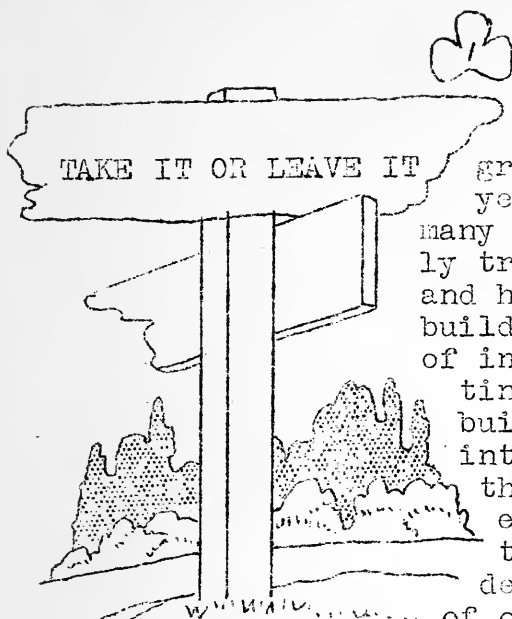


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Interest in folk and square dancing has been on the up-grade for about fifteen years. During that time many leaders have earnestly tried to keep it sane and honest. They have been building up an influence of integrity that will continue to grow and will build up an influence of integrity more powerful than all the forces of evil and destruction that now seem bent on destroying it. A body of opinion has been built up that will catch up all those who come within its influence. So stop being dismayed at this temporary period of stress and inertia. Who is crying about it the loudest? Who are these people who look for the nearest shoulder to cry on? Give them a box of Kleenex and go about your business. It does everything and everybody a world of good once in a while to get a licking. It isn't the beating that is of importance it's the way you take it. Cheer up! Square dancing has been done for hundreds of years and it isn't going to die now.

Sincerely

Ralph



"WHA HOPPEN
TO THE SQUARE DANCE?"

by

Vyts Beliajus

During recent months I've been receiving many letters beefing(as one writer called it) about the present trends in square and folk dancing. All seem to consider VILTIS as the only vanguard left which safeguards true and genuine traditions. It is a wonderful reputation to acquire and we are mighty proud of it. VILTIS is not on the market to make money. In fact we don't! We rely entirely on subscriptions and renewals which we never fully collect to pay for a single issue. Therefore, money is not our object. Our object is sincerity and friendship. We like to be true to ourselves and to our readers. We "lick no one's boots" and we say what we mean even if it means losing a few touchy subscribers. Truth prevails, in spite of it.

I didn't write anything too much about the



square dance and the new creations previously, because I didn't get around to see them work. When one teaches continually it is hard to get away and see what others are doing. This summer and autumn, I tried to be on my own and go round to see "Is it true what they say about square dancing?".

Yes, square dancing left the lowly "barn" and forsook the simple folk for whom the barn contained the daily bread and staff of life.... ordinary life....it forsook and divorced itself completely, and it adopted a highly painted and manicured "dame" and went high class and collegiate. No more can Uncle Joe, Aunt Sarah, cousin Abner and sister Susy join into the circle and have an unhurried good time following calls which are not above their head. Now, Mr and Mrs Joseph Smith, son Abner (less common) and Susanna Smith, will first have to take lessons in square dancing, pay money so that they may decipher and distinguish the fifty different "Doceys" and the fifty different allemandes. They must know that "dos a dos, docey do, do sa do, do say doe(dough?)do paso" etc. ad nauseam, are not the same thing, as not the "allemande thar, allemand X, etc. etc."

Up until recently I along with many others were wont to throw the entire blame of the creativity of so-called "folk dances" entirely upon the shoulders of the North Californian folk dancers. After some investigation I discovered the picture to be greatly erroneous. The greatest part of the blame should be thrown on the shoulders of the square dancers and square dance leaders, particularly their prophets and sages.

Of late, the U.S. is blessed with an abund-



-ance of square dance callers
All one has to do is attend
one session at a square and
folk dance camp and he is a
graduate. These ten day won-
ders are flooding the coun-
try and all making money.
Some clumsy oxen, who look
about as graceful as an ele-
phant would be doing a Pas
de Deux in ballet, are lead-
ers! And charge as little??

as sixty dollars for an evening, and as high as
\$200, and all that their background consists of
is attending one, or two possibly, institute ses-
sions in California, or other places. That is a
crime! These ten day wonders, wanting to show
off their ability, are usually the ones who flood
the land with trash. It is thanks to them that
they inspire their charges with the unhealthy
thought of mind that European folk dancing is
"unamerican."

As is all cases of prejudice....ignorance
is always the cause of prejudice...here too
their ignorance of European folk makes them in-
to "Square Fascists". They take the figures of
European dances which they don't quite remember
correctly, set them to American popular tunes
often, proudly attach their name to it, and there
is a brand new brain storm, strictly American.

In this case, their prohibition against do-
ing folk dancing when dancing squares, is lifted
because then, without contradiction(?) they are
not doing folk dances, but American(???) rounds.
This junk, mind you, is being stuffed and crammed
down the throats of actually innocent and trust



ting pupils who come from great distances, pay big money to attend a camp to learn...what?

The gall of these people is often admirable. To think that these choreographers, without any background to speak of, except perhaps one or two camps, who again in turn, learned dances from others who had one or two sessions themselves, become authorities and the leading spirits of communities!! (Why, if one would go to an ordinary, but bona fied dancing school, which claims not to be any authority but has a good background of dancing, having learned this art for years, can certainly do more for and give you a correct style to boot in your dancing) If you can get that in your own town, why then go to those camps?

The next thing noticed which takes place among folk dancers, due mainly by the poisoning of the above type of leaders, is the complete divorcing of the folk feeling, the wholesome and friendly mixing of people. Their product is becoming intolerant to dances wherein they must give up their partners..namely, mixers. Women especially resent it, claiming "Why should I bring down my husband(or partner), and then have to dance with a girl(or with some kind of a clumsy "shlock")? Men usually never object to dancing with someone else's wife for a change. The spirit of friendliness and sportmanship is gone. They want only their own set of squares, or round dancers in which they will not have to be burdened with the inconvenience of a person, or couple, who does not know too well how to dance. They forget the time when they were new and needed help and appreciated getting it. Now their appreciation has left them.

Also, because of the above "choreographers"



we are very rapidly going back to a period where folk dancing will once again be banned as "immoral". It is taking place already. In Ohio one community has banned folk dancing from its lawn because folk dancing is now considered to be "immoral". New York State (Education Dept.) withdrew its funds toward the encouragement of public folk dancing because of its "uselessness". I can see why and this is only the beginning. Their type of folk dancing is useless. It breeds snobbery and a type of "fascism"...anti "people" of other backgrounds". It is going back to the stage when folk dancing will be taught in an elementary stage in the Phys.Ed. Department of Universities and Teacher Training Schools, who even though the dances were elementary, thanks to the Phys.Ed. teachers, they kept the dance alive during a period when they and only "foreigners" danced.

What can one do. What is one to do to safeguard traditions and to save the folk dance from further deterioration, to keep it on a high plane and clean the field from all the thorny thistle now destroying well cultivated crop lands? VILTIS can't reach the masses. Its opposition certainly will not print my pleas for "coming to their senses". Let's hear your suggestions.

(Reprinted from VILTIS, by permission)

NORTHERN JUNKET would like to have your ideas and suggestions also. Vyts Beliajus is one of the nicest men we've ever met, and we know he must have felt very strongly about the subject to have written this article. He didn't exaggerate the situation. Let's hear from you.

SOME BACKGROUNDS
OF THE DANCE

by
Ralph Page



The dance of a folk reflects their character and their state of mind. Languages are but a code that not everyone can decipher, but movement is common to all living things, and when that movement becomes dance it is marked by the character of its creators and is there for all to see and understand.

Normal human vigor seems to express itself emotionally through the medium of the dance. We may have lost the original significance of a date in our calendar or the source of its rites; but it surely exists if we lay bare but a very thin surface.

Folk dances seem to fall into three basic patterns: Contra, Circle, and Square. These in turn may be broken down into several variants. No country may lay claim to sole ownership of any of the aforementioned patterns. Even the most ardent patriot would shrink at saying: "My country originated the square", or "My country



Originated the contra", or "My country originat ed the circle", for music and dance know no boun daries as many a dictator has discovered to his chagrin and dismay. At one time England forbade the Irish to sing their songs or to dance their dances. Successful? You know the answer. Russia is attempting the same thing today, and I prophe cy the same catastropic results.

Contra dance patterns are very ancient and still exist among all nations. Literally it is a dance of opposition, performed by many couples face to face, line facing line. The principle of this dance form involves the principle of sexual attraction, approach, separation, and uniting, multiplied into communal participation.

The 17th and 18th century saw this form de veloped to a high degree of popularity. Europ ean peasantry and bourgeois society developed it to its highest point in complexity. The cor responding country dances of England numbered some 900 in all in 1728; explored every form of cross over and interweaving; the number of parti cipants varying from four to an indefinite num ber. "For as many as will."

The Spanish had some elaborate but very charming contradanzas. Italy has cuntradanzas in every province. The French contredanse devel oped as offsprings the cotillion and quadrille which in turn was developed into the American square dance.

The circle dance pattern is thought by many to be the oldest. They are dances done in circular formation; open or closed circle. In an open round the line of dancers is guided by a leader in a circular path, which may meander a-



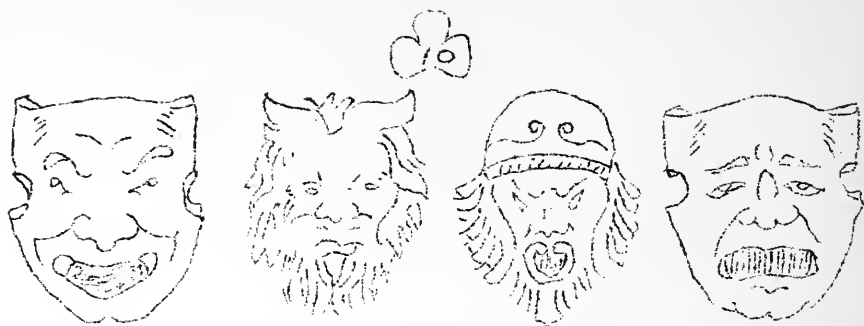
around the room, through the fields or up and down streets or tie all sorts of loops.

This open circle variant or serpentine is commonly associated with fertility rites, blessing of the fields, sowing and harvest festivals, and even snake symbolism for ordinarily the snake symbolizes the fertility inherent in the earth and rain. Vestiges of these rites are to be found in such American square figures as the "grapevine twist." You will also find them in German "Twelfth Night" celebrations in dance to Berchta, where the dancers wind in and out among the orchards and fields to insure good crops.

The Greek "geranos", or crane dance is believed to have its origin in the Theseus legend: the rescue of Athenian youths and maidens from the labyrinth. Most of these dances use a running step or skip and often introduce an arch figure--both are fertility rites. They have been transferred to this country in the Running Set.

With an alternate arrangement of couples, a closed round or circle dance develops into your square pattern. Usually done by four couples, it may include even more--each of whom stands facing into the center and forming one side of the square.

There has been much give and take in square dance formations between Denmark, the British

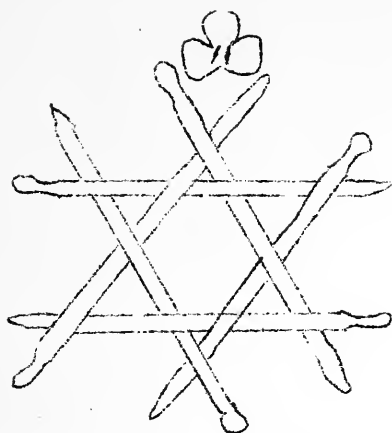


Isles and France. Trade and conquest transfer small elements or entire rites which often will blend with native practices, thus uniting far distant cultures.

Ritual drama plays an important part in the history of the dance. It implies a struggle between two forces: two shamans, man and demon, beast and hunter, life and death, summer and winter, good and evil. It implies too, a well defined sequence of encounter, conflict and denouement. This sequence may deal with exorcism, pursuit, capture, sacrifice.

Within the realms of ritual drama lies the stick dances which may have originated with clubbing initiation. Sword dances presuppose a metal culture and may represent a change from the stick dance. Prehistoric combats were reinterpreted as Moors and Christians following the Crusades after the 11th century.

Dances involving the use of weapons are to be found among all primitive societies. To dance before battle gives strength, rehearses thrusts and parries. The clash of bronze was believed to drive away evil spirits. Armed dances at funerals frighten away evil influences which disturb the heroes sleep. A dance of triumph was not only in exultation, but also a purge of the souls of dead enemies from the surrounding air.



Food was desired. Rain was needed. Or floods must be dried up. Then dance for it. A warrior was sick. Then dance the demons out of him. A man dies. Then dance to lay his ghost and protect his survivors from possible threats of his wandering shade.

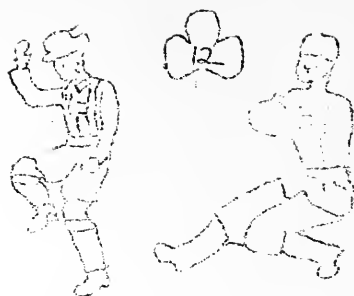
Sword dances are still performed in many parts of the world, at weddings, funerals, and particularly at solstice ceremonials.

Some highly spectacular dances are found in these sword dance ritual rites: Scotch Sword Dance, Sword Dances of Northern England, and perhaps the most spectacular of all—the Basque "ez-pata dantza".

Stick dances are ritual dances distinguished by the manipulation of sticks or staves. They are found in many parts of the world in various forms and are almost always a male prerogative.

The Lithuanian Mikita and several of the English Morris dances such as Lads a Bunchum are among the best known.

The leap and high kick have, since time immemorial expressed productive and generative en



ergy. These acrobatics have, in modern society degenerated to the exhibitionistic cancan and burlesque dances. High leaps are the extreme expression of the vital impulse and are believed to communicate vitality to the crops; for as high as you can leap, so high grow the crops.

Couple dances are any mimetic courtship dances performed usually by a man and a woman. The usual pattern is the wooing dance of the man around his lady. The drama of love varies from pursuit and capture to rejection.

Mimetic work dances portray cultivation of the fields, sowing, harvesting. Medieval guilds mimed each of their professions in festive processions, some still preserved in European folk dances; Sir Roger de Coverly—a sire of the Virginia Reel—dates from the days of the Hanseatic League and the weavers' guild; the Swedish Vafna Vadna is another weaving dance. The Danish Shoe maker's Dance, Tinker's Dance, are other examples of occupational dances.

Folk dance is communal reaction in movement patterns to life's crucial cycles. Natural cultures dance from the cradle to the grave; mechanized society, for sociability and diversion.

The universal functions of folk dance vary according to climate, geographical conditions, and temperament. Despite identity of certain



steps and formations, every continent, nation, or tribe has its distinctive form.

The dance is not only a pastime, but in many places and among many races it is a ceremony, frequently a solemn ritual. It seems that the origin of most dances can be found in religious worship. Both in olden times and among modern peoples who are of simple faith, it was and is invested with a dignity which it never has had and probably never will have among nations who live in an artificial form of society.

The dance belongs to all countries and to all ages. It has come down to us through all myths, through all histories, through all religions, in spite of repressive edicts and anathemas.

The dance was frequently the outcome of some form of joy or ecstasy, whether it was displayed by the evolutions of Bacchantes, of ancient Roman priests, of mediaeval Christians, of dancing dervishes, or by the natural and graceful steps of little children who will move in unconscious rhythm to express their delight.

In the first centuries of our era the Church allowed dancing within its sacred walls. The Abbot Meletius, an Englishman, upon the advice of the first Gregory, permitted dancing in his churches up to 604, though the nature of the dancing is obscure.

Then came a period of degradation of it as an art, till it found its renaissance in Italy in the 16th century. Thence it was introduced at the French Court by Catherine de' Medici, and the dance in Italian fashion became extremely popu-



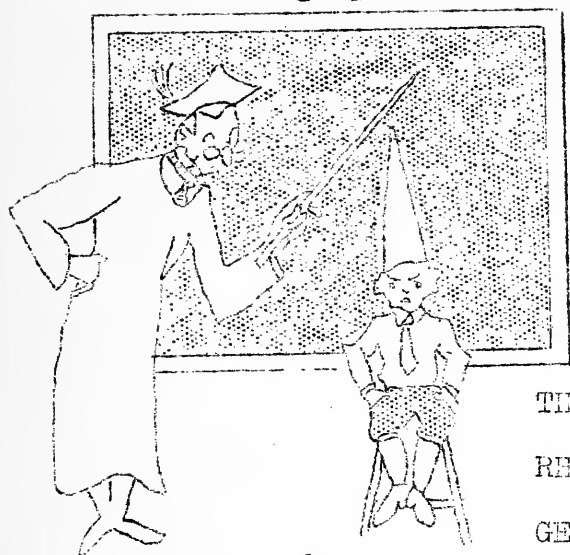
lar, and excited the admiration of all.

Strange to say, the best works on early dancing have been written by very grave men. "The Orchesographie", a truly scientific book, was published in 1588 by a French monk, who had to conceal his identity under an anagram.

Many more works have been written against the dance than about it. This is not too strange when one considers that up to comparatively modern times the only people who knew how to write were monks, priests, and other learned men averse to choreographic art, attaching small importance to it. All this has been very prejudicial to the history of the dance.

Through the ages dancing has been alternately grave or frivolous, religious or secular. All doors have opened to it--the gates of the temples, the castles of kings, the halls of learned judges, the cabin of the peasant. Sometimes we find it consecrated with the aroma of incense and sometimes we see it stained and profaned with wine; again it brings the scent of trodden thyme or of Highland heather, but everywhere it moves to harmony, and in spite of oppression, restriction, and abuse, it greets us even today with a smile.

To be continued



THIS
RHYTHMLESS
GENERATION

by
Dudley Briggs

I am a great believer in musical therapy and I think that the strong steady rhythms of folk music have a very beneficial effect on the human system; something like a spring tonic.

There is no doubt that young folks today don't display much rhythm in their dancing. There no doubt are many causes, but I don't believe it is all their fault. I imagine that they have as much inherent ability and rhythm as their forefathers, but various factors conspire to prevent it from developing

One of these is modern dance music.

It has been the style some years now to neglect the rhythm in popular stuff and to accentuate florid orchestration and vocal work. Popular music is less for dancing than it is for



listening, at least that large proportion which comes from records and radio. The rhythm is subdued until it is unheard; it is broken up at some spots, usually in modulating keys, and the vocalists kick it around unmercifully. In all this, they are very foolish, because they are bringing up a generation which cannot dance. And when this generation finally ceases to get any pleasure from just walking around to music as they are now doing, then a lot of musicians are going to be out of jobs; having for years provided poor music for dancing. They will have orchestrated themselves right out of music and into working in a garage or something.

Somebody or other has said that "In the beginning was rhythm" and I believe that it pays never to forget that. I believe it so strongly that in an orchestra I would try to have one rhythm player for every melody player wherever possible. I would spend as much time on how the pianist touches the keys, and how the bass pluck the strings, how the rhythm section works together, as I would on getting the right melody from the fiddle. Any structure is built best on a firm foundation, and rhythm is the foundation of dance music.

In this, the Africans and South Americans are way ahead of us in inventing and exploiting dance rhythms. The Hindus, on the other hand, have gone so far in making subtle rhythms that it is difficult to distinguish any in their music. There is the story of a palace drummer in a rajah's household who was supposed to accompany a dancing girl, and as is the custom, he was supposed to pick up the rhythm from her dancing after she got started. Well, her rhythm was so



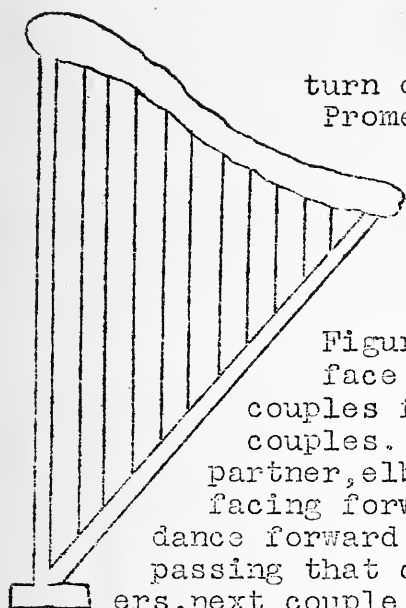
subtle that he couldn't get it, and she finally had to tap it out on the floor several times before he could fall in with her. He is said to have felt the disgrace so keenly that after the dance he went out into the grounds of the palace and committed suicide. When rhythm becomes that subtle it becomes only an intellectual process and is apt to die off.

In regard to the music training of youngsters, they have a lot, but it is chiefly devoted to music appreciation of the classics, pure tone production, melody and harmony. Rhythm is not discussed and developed as it should be. Oh, they will tell you it is, but it isn't. They are too anxious to have the kids produce a recognizable tune, and too willing to leave it there.

The cure for this abominable situation lies in reversing the trend of rhythmlessness, and it can be done through folk dancing better than any other way. These youngsters must be taken and grounded in rhythms and dancing ability. The way to do it is for all people who have the ability to take groups of young people in a sort of youth canteen work, as so many do with youngsters in Scouting, and teach them and lead into proper dancing habits. A code for dancers should be drawn up, like the Boy Scout code, and it should include such things as manners on the dance floor, the will to help the beginner, etc.

Leading organizations in the field such as the YWCA and Country Dance Society should send field agents to all high schools and junior high schools in their local areas and try to interest some teacher in each school to be such a dance leader.

Continued on page 27



turn once around in place with Promenade Steps. (Meas. 13-16) Men link left arms with lady on their left and turn once around in same manner. Again you are in original position.

Figure 4 (16 meas.) Couples 1 & 2 face each other. All other odd couples face nearest even numbered couples. All join inside hands with partner, elbows bent, and man's palm facing forward. In this position all dance forward past the couple facing, & passing that couple by the left shoulders, next couple by the right shoulder etc. alternately as in an ordinary chain movement.

Continue this Chain movement for 16 measures of music. Then all join hands in a ring, no matter where you happen to be at the time, and repeat the dance from the beginning, omitting the Introduction. Continue as long as desired.

The Steps

"Seven" and "Threes". These two steps combine to form the "Side Step". It is the backbone of a great many Irish dances, and can best be learned from someone who knows it. However, here goes for as good a description as we can give.

Side Step to the right: Move sideward to the right with a light jump landing on the toes with right foot in front of the left so that the right heel is directly over the left toe (1) the right foot is now raised and placed to the right (2) bring left toe to right heel (3) step to right with right foot (4) bring left toe to right



heel(5) step to right with right foot(6)bring left toe to right heel(7)finishing with your weight on left foot and with right foot raised slightly. This completes one "Seven".

"Two Threes": Place your right toe behind left heel, at same time lifting left foot a bit from the floor(1) replace left foot on same spot from which it was lifted, at same time lifting right foot a bit from the floor(2)replace right foot behind left foot on the exact spot from which it was lifted, at same time lifting left foot a bit from the floor(3) This takes one measure of music and is counted 1-2-3-pause Now do the same step again but beginning with left foot behind right heel. This completes the "Two Threes."

Promenade Step

There should be a light springiness or lift to the step. Step forward with right ft. (1)bring left toe to right heel(2)step forward again with right foot at the same time lift left foot a bit off the floor(3)Repeat, starting with left foot, and continue alternately as long as required. It is counted 1-2-3-pause. It is very close to a polka step.

Cross Hand Grasp

Man takes partner's right hand in his right, left in his left. Usually the man's hand is turned upward and the lady's palm down. The elbows are bent. Hands held about shoulder high



Link Arms

This should not be an excuse for an elbow reel figure. Link ARMS nor elbows.

You will at first believe that the Side Step is the most tiring. It isn't. What is really going to 'get' you is the Promenade Step. Wait and see if that isn't true. In the National Dances of Ireland there is NEVER any loud thumping of the floor with your heels. Remember that. An Irishman picks up his feet and dances a lot on his toes. He also is very proud and stands upright in proof of it. Don't slouch through an Irish dance. There are no fancy spins and turns under the arms completeing a figure.

A psychologist may understand why it is that the rhythm os swing of an Irish Reel or Jig will affect the average audience and put them in a dancing mood. The ordinary individual knows only that it is so. It is not only the names of the tunes that have a lilt. It is the air itself as well. Though here are a few names that set your imagination rocking: "Did You See My Man Looking For Me? I Found My Love In The Morning; Molly Of Lough Erne Shore; Young Terence McDonough; Rosin The Bow; Lark In The Morning; Merrily Dance The Quaker; Hare In The Corn; Murphy's Weather Eye; Yesterday's Kisses; Splashing Of The Churn; Basket Of Oysters; Petticoat Loose; Wink Of Her Eye; Bounce Upon Bess; Wallop The Potlid; Growling Old Woman and hundreds more if you had the time to read.

Square Dance

Wearin' o' the green
as called by Cally Calkins
of Northampton, Mass.

A Singing Call to same music

Oh Paddy dear, do you hear?
You lead up to the right,
Balance to that lady there
And swing her nice and light.
Then it's up to the next you go,
And do a three hand swing,
Return now to your partner
And salute the dear old thing.
Allemande left with your corners all
And a right hand to your own,
A grand right and left you go,
Until you meet your own.
You swing her when you meet her,
You swing her nice and light,
Or there'll be trouble brewin' sure
When Pat gets home tonight.

(You are now across the set from original position. Stay there and continue with--)

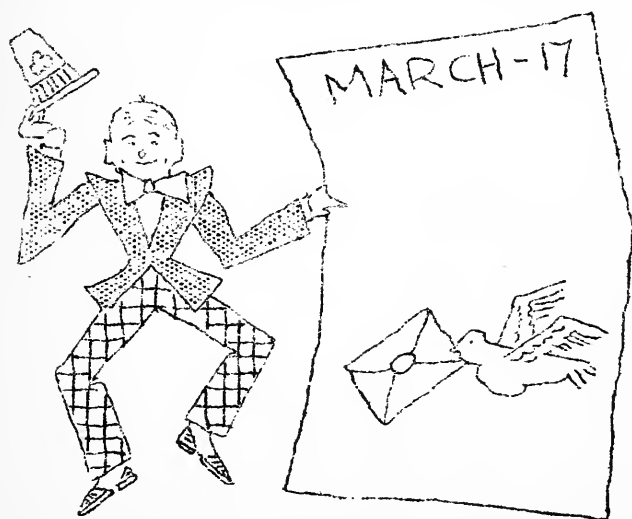
Now Maggie dear, do you hear?
You lead up to the right,
Swing the mick who's standing there
And hug him nice and tight.
Then it's up to the next you go,
And do a three hand swing,
Return now to your partner,
And salute the dear old thing.
Allemande left your corners all,
And a right hand to your own,
A grand right and left you go,

Until you meet your own.
 You swing her when you meet her,
 Swing around in place,
 Swing your Irish colleen
 With a smile upon your face.

(Repeat calls for second couple, THEN)

Now all four ladies join left hands
 And circle half way round,
 Right hand to your opposite
 And balance four in line.
 Swing your opposite all around,
 Is the order of the day,
 But now that you have swung him
 You go back the other way;
 All four ladies join right hands
 And circle half way home,
 Left hand to your partner
 And balance four in line,
 Swing your partners, swing your own,
 By the waning of the moon,
 The next gent must be ready to dance
 When I begin the tune.

(Go back to beginning for 3rd & 4th couples)



Contra



Dance

St. Patrick's Day in the Morning

The music - the same



The Dance

Regular contra dance formation. 1st & 4th couples active, and cross over before dance starts.

Active couples down outside and back

" " " the center and back

Cast off and forward six

Six hands half around

Forward six again

Six hands half around to place

Active couples right hand star with couple above

Left hand star back to place

Same two ladies chain

Continue dance as long as desired.

Folk



Song

Kevin Barry



Early on a Monday morning
High upon a gallows tree
Kevin Barry gave his young life
For the cause of liberty

But a lad of eighteen summers
Yet there's no one can deny
That he went to death that morning
Nobly held his head up high.

Lads like Barry are no cowards
From their foes they do not fly
For their bravery always has been
Ireland's cause to live or die.

"Kevin Barry, do not leave us,
On the scaffold you must die!"
Cried his broken-hearted mother
As she bade her son good-bye.

Kevin turned to her in silence
Saying, "Mother, do not weep,
For it's all for dear old Ireland
And it's all for freedom's sake."

Just before he faced the hangman
In his lonely prison cell
British soldiers tortured Barry
Just because he would not tell.



All the names of his companions
Other things they wished to know
"Turn informer and we'll free you."
Proudly Barry answered "No!"

Shoot me like an Irish soldier.
Do not hang me like a dog,
For I fought to free old Ireland
On that dark September morn.

"All around that little bakery
Where we fought them hand to hand
Shoot me like an Irish soldier
For I fought to free Ireland."

Some men have statues in bronze commemorating their deeds; Kevin Barry has a song.

Probably all wars and revolutions produce figures like Kevin Barry. Violent events will always bring out martyrs to a principle. Read the history of Ireland and you will find many of like nature.

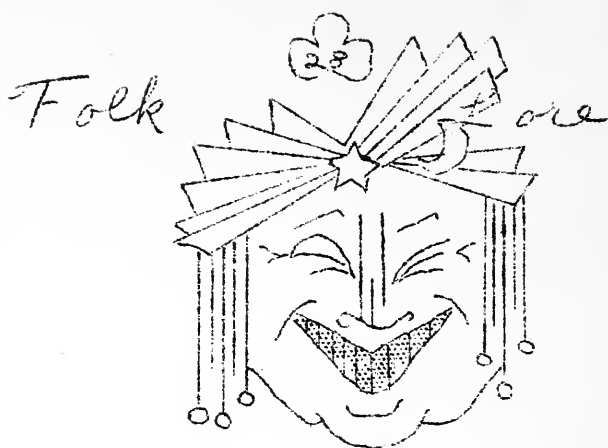
The Jig is thought by many to be of Irish origin. It probably isn't. It corresponds to the French gigue, which features in musical suites, and the Spanish and Italian giga. The last is probably the earliest; Italian giga means instrument or limb and refers to the instrument of accompaniment. It was never a dance of the court. Its fast and furious rhythm consists of groups of three notes, in 3/8, 6/8, 9/8 or 12/8 time. It has preserved its vitality to the present day.

The amount of pleasure thus generated would be tremendous, but the effects on community life, the positive effects for good, would be more far-reaching than any of us realize. I know they have a good program now, but do they actually approach people to do the job, or do they just accept those who happen to be interested?

One thing to remember is that people can not rise up to demand something they know nothing about. I am interested not only in the good dancing revival which would come about, but in the more important concomitants of social values. Today, our chief entertainments of movies television, radio, do NOT teach young people to work together in harmony, to enjoy each other, to respect the abilities of those of their group who have worked hard to develop skills. Entertainment has important duties to perform beside just amusing people.

Our students study together, which is fine, but the schools don't teach them to play together, which is bad, because they don't know how to get along and have a good time in mixed company.

This year in my school I have a square dance club of 110 eighth grade boys and girls. The gym won't hold any more or I'd have 200. We will take a crack at about 80 dances in all during the year. This club has been going ever since 1946 and has turned a number of young to thinking about square dancing. I believe that a good square dance leader who will make strong efforts with the young folks of his community has just as much effect as a good Scout leader, or as much as a good many of today's preachers, and I mean morally as well as socially.



JEST WHAT U'VE BIN TELLIN' YE

by

Herb Warren

By the time of the Spanish-American War, Vermont farmers had pretty much changed over from making butter at home to selling the raw milk to the local creameries. The ordinary farmer would have to take time off from the morning chores to haul his milk to the creamery, a loss of time from work about the place that had its compensations.

Not the least of these was the chance to meet friends and hear what the talk was about, generally a thing or two of some, retale value, for the day at least. A little loafing might pay off well: a new story, a quick come-back by the village wit, or spirited joshing more or less friendly.

Mornings that the monthly milk checks were handed out were especially busy occasions for the main commentators. What a farmer received for his last month's milk depended both on the

Quantity and on the quality, "butter fat content" as determined by test. A decimal difference in the monthly test would bring forth comments from the farmer concerned; a comparison of test ratings between herds would give everybody a chance to horn in with an explanation real or imaginary.

Water came in for shy allusion, if not out right mention: tests showed that water and milk mixed in some cases. Naturally, this easy way of raising output was known to all; suspects were spotted, rightly or wrongly.

Two farmer friends were highly vocal on this water question, especially as it concerned each other's milk production. A monthly change in the test of one would bring out the explanation from the other and vice versa. If Will Hayes beat out Lish Williams, he'd gloat and lord it over Lish; when the tables were turned Lish would have his innings. Let Will get to telling what a wonderful watering trough Lish had in his barnyard, let Lish get to pointing out that a whole pond was not exactly out of reach from Will's cow stable, and there was a good show on.

The two-party water tussle had been pretty much a tie all season, much to the entertainment of the bystanders. Then one morning Lish appeared a little ahead of time, a sparkle in his eye, a little tin pail in his hand. He put the pail to one side out of sight, emptied his milk cans onto the big white cloth strainer over the receiving vat, and looked about, sort of waiting.

"You fellas ain't in no hurry, be ye?" said Lish to the onlookers. "Well, when Will Hayes



comes in with his milk, you jest git him out in the front room for a coupla minutes, then come back, and I'll show yer somethin'."

Will showed up before too long and lifted his milk cans over toward the receiving vat, but before he had time to start emptying them some body had him by the ear and out in the front room for something or other.

Lish moved quick: he took the cover off one of the cans, hurriedly poured into its yawning mouth the contents of the tin pail-quart of water and three live monnows from his barnyard watering-box-and replaced the cover at once.

In a few moments Will was back at his milk cans with a "Can't be wastin' all mornin' round here". He picked up a can and emptied it right away, as usual. All eyes were glued on the second can as Will took the cover off and began to pour out the white liquid.

"There now!" yelled Lish, "look at that on that strainer! Proves jest what u've been tellin' ye. This mornin' ye dipped down too damned deep into the pond before settin' out for 'the creamery.'"

He was pointing at the three helpless minnows flopping about for dear life on the white cloth strainer.

And I like this next true episode told by Bernie Titus to Werb. Of course the names have been changed round some.

Ely Evans got limbered up on a trip down

cellar one day late in the spring. Not having anything special on hand to do right then, he decided he'd drop round at school to see what was doing at the Closing Exercises, "jest fer the hell ov it". Couple of the boys thought they'd go along for the same reason. They could hear the "speakin' pieces" reasonably well: the weather was warm, the outside door ajar. Ely had his ear right up near the opening and was beginning to get the drift, sort of, when one of the others gave him a shove and a swift kick in the pants. Ely went through that door fast, hit the floor kerflumicks that turned into a full sprawl. The teacher came rushing out to see what the rumpus was about, spotted the supine Ely, and exclaimed in a high voice: "Ely Evans, how'd yew ever git in here!!" "Madame," answered Ely slowly but politely: "I wuz assed in."

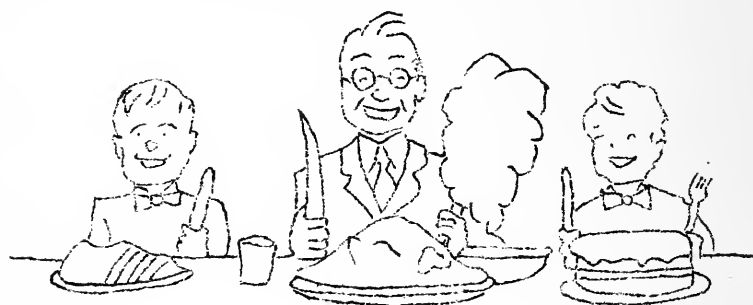
One of the nicest things about square and folk dancing is that you meet the nicest people in the strangest ways. For instance, three or four years ago at one of the New England Folk Festivals in Boston, we met one of the fiddlers before the performance started. He was Emil Kessler, a staff artist on the Boston Sunday Post. He's given some grand cover drawings for the NORTHERN JUNKET, including this month's cover.

A few weeks ago he took a copy of the Christmas issue in to the editor of the Homemakers Page of that same paper and darned if she didn't give it a write-up as well as giving a recipe from it.

Now that recipe was signed only A.S.T. so that's the way we printed it. A few days after the Sunday Post write-up we got a letter from Mrs. Ada Savage Tucker, Whitefield, N.H. saying

that she was the A.S.P. in question, that she had written recipes for magazines and papers for several years, and wouldn't we like one recipe each month from her? Would we like another serving of ice cream!!

So here are Mrs. Tucker's first two recipes.



FAVORITE RECIPES OF GOOD COOKS

by

Ada Savage Tucker

DOUGHNUTS

This recipe was given to me by Margaret Todd of Whitefield, N.H. who ran the "Toddle Inn" and her doughnuts were a special treat. She told me that it had taught several young homemakers to make doughnuts. It has won prizes for me at three county fairs:

- | | |
|-----------------------------------|---------------------------------------|
| 2 eggs | 1/8 tsp. ginger |
| 1 cup sugar (scant just a little) | 1/2 tsp. of either nutmeg or cinnamon |
| 1 cup sour milk | 4 to 5 cups flour |
| 1/2 tsp. salt | 1 tablespoon shorten- |
| 1 tsp. soda | ing (melted fat from |
| 1 tsp. baking powder | doughnut kettle) |

Beat the eggs slightly, and add sugar and sour milk. Sift salt, soda, baking powder and spices with 3 cups flour and add to first mixture. Add enough more flour to make a dough just stiff enough to handle. Add shortening (I add my shortening when I add the sugar and sour milk) Roll dough to about a third of an inch in thickness, cut with doughnut cutter and fry in deep fat. Temp. 370. Time, 3 minutes each, $1\frac{1}{2}$ minutes each side. The fat is hot enough when it smokes a little as you look across it from the same height as the kettle. Many beginning cooks do not have their fat hot enough. I like a good heavy kettle for doughnuts.

MAPLE FUDGE

This is the best recipe for Maple Fudge that I have found. It is truly an elegant candy. A favorite recipe of my dear great great aunt Mrs. Lill Bennett, Lancaster, N.E.

2 cups Maple sugar; 1 cup granulated sugar in large saucepan. Placing over low heat, stirring until dissolved and it begins to boil. Continue cooking without stirring until a soft ball is formed when a little is dropped in cold water, or to 238 on a candy thermometer. Remove from fire, add 4 tablespoons butter and allow candy to stand without stirring until cold, then stir until it loses its gloss and will "almost" hold its shape. Stir in $\frac{1}{2}$ cup of walnuts or pecans--chopped---. Pour into greased tin, 8 by 8 or larger. When cool, cut in squares.

One lady wrote to me saying: "My husband's boss always gives him a gallon of syrup. He wants me to save the whole gallon for fudge by this recipe."

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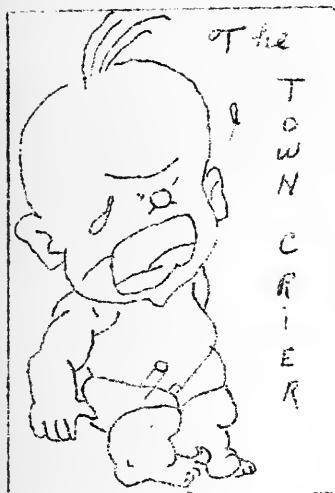
Helen & Larry Eisenberg

A treasure of pleasure is found in these pages, for families, churches, clubs, parties, camps, rural groups.

Here is a chart to create good fun.

Order any of the above listed books from
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NEW ENGLAND FOLK FESTIVAL March 30 & 31
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Born: August 2, to John and Jackie Hessian Ward, a son Bruce English.*****
Not too early to begin thinking of the Spring Folk Dance Camp at Camp Merriewoode, Stoddard, New Hampshire, June 11-25. Further details will be given in an early issue of NORTHERN JUNKET.*****

Monadnock Square Dance Association is planning a caller's jamboree for a Saturday night

in mid April, in Peterboro, N.H. Town House.*****
Next square dance of the Worcester Quadrille Club is in the YWCA gym. March 16, Ralph Page calling. These parties are open to all.*****
Thursday, March 15--17 "15th Annual Recreation Conference" at the University of Massachusetts, Amherst, Mass.*****

Friday, March 9 at 8:15 P.M. "The Singing Ritchies of Kentucky" at Cooper Union Forum, Astor Pl & 8th St. New York City.*****

Congratulations to Charley Baldwin's "Country Dance Serenader" in its brand new format. It's free, so why not write him to be placed on his mailing list. Especially if you live in the New England States, or nearby.*****

Fitchburg Quadrille Club will hold their next dance in Wallace Hall, Mar. 10. Ralph Page, calls.*
March 9th at 3:30 and 8:30 P.M. "Native and Classic Dances of Hungary" by Paul Szilard and Company at the American Museum of Natural History. Charley Baldwin, Norwell, Mass. is planning three 2 hour sessions of contra dancing at the Brockton YWCA, Feb. 22, March 1 & 8.*****

In the same place, March 22, Miss Louise Chapin will lead an Institute in English Country Dancing. Louise is the best teacher in New England for this form of Folk Dancing.



The YMCU 48 Boylston St. Boston, is sponsoring a class in New England square dancing every Tuesday night, 7:30-8:30 P.M. Chuck Campbell will be the instructor. For information call Hu-2-1122. Al Brundage will conduct a Square Dance Weekend Workshop at the Country Barn, Stepny, Conn. March 16-17-18. For further information write him at above address, Box 176, Stepny, Conn.*****

Joe Perkins will call for the monthly Topsfield Town Hall Hoedown, March, 17.*****

The Eire Society of Boston is sponsoring a children's party March 17, 2 P.M. at Hotel Commander Cambridge, Mass. Irish folk dancing, folk songs, and children's games.*****

E. Eddy Nadel is leading a Folk Dance Workshop at Sargent College, Thursday evenings, 7:00-9:00 P.M. For further information call Mr Nadel at 22 1/2 Mt Auburn St. Cambridge, Mass.*****

Next dates for the YMCU square dance parties--- Mar. 10, Joe Blundon calling; Mar. 24, Joe Perkins. Merrimack Valley Square Dance Association will hold their next monthly party at Dame School in Concord, N.H. Mar. 21, Ralph Page calling.*****

The Pawtucket YWCA is holding their Annual Spring Square Dance Festival on the evening of Mar. 29, 8-11 P.M. at the East High School Gymnasium. Admission .60¢.*****

See you at the NEW ENGLAND FOLK FESTIVAL, Rockwell Cage, M.I.T. Cambridge, Mass. March 30 & 31.

NORTHERN JUNKET, Vol 2, No. 7. Two dollars a year, .20¢ per copy. Send subscriptions to the editor Ralph G. Page, 182 Pearl St. Keene, N.H.
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